critical digest

Vol. II No. 12 January 9, 1950
The Weekly That Keeps You Informed Of The Current Broadway Critical Scene

N.Y.Openings This Week

The Corn Is Green-City Center, 1/11/50. Second Item in four play season of New York City Theatre company runs through January 22. Emlyn Williams' play stars Eva Le Gallienne with Richard Waring, Carmen Mathews, Robin Cravin, Dorthy Hinkley and Eva Leonard Boyne in the cast.

Quick Glance at New N.Y.Shows -- see inside pages for digests

The Member of the Wedding-Empire, 1/5/50. Dramatization of Carson McCullers' novel by the author, as staged by critic Harold Clurman, and featuring Ethel Waters, Julie Harris and eight year old Brandon de Wilde won top acclaim from almost all the daily critics. Barnes, Herald Tribune, gave show a mild review; but other notices can only be classed as raves. Clurman came in for most of the credit, critics praising his sensitive staging of play. Cast was praised highly as was the character development by author. Most admitted play was faulty, but that didn't seem to matter.

Shows That Closed

The Madwoman of Chaillot-Royale, 12/28/48-1/7/50. Maurice Valency's adaptation of the Giraudoux play didn't have all the critics on its side. Critics from Mirror, Post, Sun, Journal American, Nation, Billboard, Journal of Commerce, as well as George Jean Nathan, condemned it for a variety of reasons. The Times critic admitted show was too long, but thought that was small price to pay for the wonderful wit and whimsical fantasy provided.

Magazine Reviewers Look at the New Shows -- see inside pages for digests

The Rat Race-Barrymore, 12/22/49. Christian Science Monitor, Wall Street Journal and Daily Worker lined up against the new Garson Kanin play. Cooke, Wall Street Journal, picked Doro Merande, rather than the leads, as the outstanding player in the case. Rubin, Daily Worker, thought the jazz band was best.

The Velvet Glove-Booth, 12/26/49. Critics of Cue, Time, New Yorker and Variety panned Rosemary Casey's prize winning play. The other critics felt the acting of Grace George and Walter Hampden was enough to make the play enjoyable.

Caesar and Cleopatra-National, 12/21/49. George Jean Nathan and John Beaufort, Christian Science Monitor, deemed Shaw the top playwright of the year. Rubin, Daily Worker, filed a "con" notice because the best part of the play, namely the prologue, was not offered.

Gentlemen Prefer Blondes-Ziegfeld, 12/8/49. Phelan, Commonweal, grants that Carol Channing is the bright new star of the season, but she denies the musical comedy is any great shakes. The best part of the show is the dialogue taken from the original; not the highly touted lyrics, music and costumes.

How Long Till Summer-Playhouse, 12/27/49-12/31/49. Post mortem notices on the Rudley drama were of the sorrowful type. Magazine critics praised the authors for having a noble theme, but they couldn't give the show anything but bad reviews. Josh White, Jr. continued to merit praise.

She Stoops to Conquer-City Center, 12/28/49. Everybody but Gibbs, New Yorker, praised the first production of the New York Theatre Company. Gibbs, who attended with his youngster, reports how his offspring requested they leave after the first act.

Lost in the Stars-Music Box, 10/30/49. Theatre Arts critic lambasted Anderson script, Duncan portrayal and Weill music for missing out on what should have been a great, tragic musical.

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Morehouse Joins World Telegram and Sun

Ward Morehouse, drama critic for the N.Y.Sun for 23 years, will continue his column Broadway After Dark for the newly merged N.Y.World Telegram and Sun. It is not known yet if Willis Priby will continue as his assistant. Morehouse did not write a first night review of The Member of the Wedding.

The Member of the Wedding

a. Times --Pro-- If drama were nothing but character sketches and acting, play would be masterpiece. Staged with incomparable insight, grace and beauty. Waters gives rich, eloquent performance, De Wilde plays with amazing imperturbality, other parts not extensive or important. In view of rare quality of writing and acting, fact that it has practically no dramatic movement does not seem to be important. It may not be a play, but it is art.-Atkinson.

b. Herald Tribune -- So-So-- Somber, attenuated play about loneliness. Waters and Harris create scenes of poignance, compassion and humor, but play is a shaky theatrical vehicle, moves at snail's pace, resolved in haphazard fashion. Staging as laggard as script until climax, but difficult to see what he could have done with the material. Two brilliant performances are high spots of play.-Barnes.

c. News --Pro-- Theatrical drought is over. Three fine, moving performances by Harris, Waters, and De Wilde. Clurman staging as creative, sensitive and intelligent as the writing of script. Not ideal playmaking but an absorbing study. Waters gives her best performance. All in all it is good theatre.-Chapman.

d. Mirror --Pro-- Mood held audience spellbound, main characters vie for center of attraction. Harris performance magnetic, Waters acts with tremendously effective simplicity and sincerity. Producers have a stirring hit.-Coleman.

e. Compass --Pro-- Sensitive, poignant and beautiful, at the same time it is simple and comic. Play that makes you know that the theatre has not lost its magic. A play to remember, a most beautiful business. Under Clurman direction every member of the cast seems exactly right.-Pollock.

f. Post --Pro-- Sensitive, unusual and touching play of genuine individuality. Strange, haunting, delectable kind of rueful beauty rarely looked for on modern stage. Work of mood, suggestion, implication. Weaknesses more than atoned for by its delicacy of treatment, and understanding warmth of human sympathy. Characters beautifully observed and played. The first important new American play of the season.-Watts.

g. World Telegram and Sun --Pro-- Waters and Harris are splendid beyond compare, script is richly ateeable, direction is superbly mature. Staging ignores a thousand possible tricks, instead plays for values that are heart rending because they are so universally true.-Hawkins.

h. Journal American --Pro-- Something rare and special, though do wish author had called in an expert to help make it a play. Waters tremendous, performance holds play together. Harris is surely her equal, De Wilde is "something". Beautiful production, but author lets them down.-Garland.

i. Brooklyn Eagle --Pro-- Work of beauty, tremendous force and genuine distinction. Real star is Harris in memorable characterization, Waters contributes portrait glowing with humanity and warmth. Sensitive direction.-Shaeffer.

j. Newark News --Pro-- Most rewarding event of season. Fine writing matched with superlative acting and direction. Harris delightful, perfect choice for exacting part that she plays brilliantly. Waters utterly delectable.-Field.

Post Critic Picks 50 Year Bests

Richard Watts, Jr., Post, picked Bernard Shaw as the theatre's man of the first 50 years of the century. Ezio Pinza was his choice of the actor of period. Lilli Palmer was picked as the glamour girl of the year.

Rhodes Named General Entertainment Editor of Journal of Commerce

Russell Rhodes, who has been doing drama and motion picture on the Journal of Commerce has been appointed restaurant, night club and general entertainment editor. He will conduct a regular column in the paper.

The Velvet Glove

a. Cue --Con-- Play amounts to little or less. Can't for the irreligious life of me, see how Church or State -- or the Christophers either -- could say any large Amen. Typical convent play in the benevolently neutral zone. No one equal to George for fragile dignity, temperate gaiety. Why aren't ten fine enough plays written for her to star in per year?-Gabriel.

b. Newsweek --Pro-- Tenuous story parochial in humor that progresses placidly despite McClintic's urbane direction. But George brings to role a remembered graciousness and consummate skill that stir play into something headier than a mere tempest in a clerical teacup.

c. Time --Con-- Play is theatrical ladyfinger from the start and it gets milder thinner and crumblier as it proceeds. Brighter for deft warfare between George and Williams.

d. New Yorker --Con-- A gentle bore, an heathen opinion which may have been influenced by fact that a great deal of the reference was too special for me. Chances are that my opinion can be ignored by the devout. Not enough humor for evening's entertainment. Pleasure to see George again.-Gibbs.

e. Christian Science Monitor --Pro-- The acting's the thing in this sometimes amusing, usually naive bit of playmaking whose purpose seems as transparent as its plot. George and associates give one of the most beautifully spoken plays to reach N.Y. in a long time.-Beaufort.

f. Morning Telegraph --Pro-- George practicing her especial kind of magic in charming, gentle, puffball of a play. Becomes one of the most pleasant evenings availsble in our current theatre. Virtues of the casting shine like a steady light. Debut of two fine young actresses, Brady and Riordan.-Bolton.

g. Variety --Con-- Material too flimsy, appeal too specialized for a successful N.Y.play. Reminiscent of Goodbye My Fancy. Some superior grade performances almost persuade one that the play is far better than it is. But several of the characters are drawn almost to the point of caricature. George gives warm portrayal, direction is fluid.-Bron.

h. Billboard --Pro-- No great shakes as a play, but it is gently heartwarming little comedy, leavened with an undercurrent of quiet humor and withal is clearly and concisely told. Frequently glitters by virtue of its acting. George portrayal to be cherished. Hampden is delightful. Teamwork wonderful to see and hear. Remainder of cast excellent.-Francis.

Lost in the Stars

i. Theatre Arts --Con-- Nobility and tragedy are elements of the original story. It is disheartening to find them reduced to often tedious banality. Music seems partly responsible, since it fails to evoke grandeur inherent in novel. Duncan portrayal is sanctimonious rather than saintly. Anderson is chief offender, his dialogue, after his usual fashion, plods where it should soar.

Producer Discounts Panning by Worker Critic

Herman Levin, producer of Gentlemen Prefer Blondes, was told that the Daily Worker panned the show. "Good thing we have no 20 cent seats, or such a review would kill us," he answered.-Leonard Lyons.

Critic Urges Release of Twain Unpublished Manuscripts

Louis Sheaffer, drama critic of the Brooklyn Eagle, took a stand against the recent Court of Appeals decision halting the publication of an unfinished Mark Twain book, A Murder, A Mystery And A Marriage. Court ruled in favor of Twain estate which felt the publication of the book would injure Twain's reputation. Sheaffer argued that such items were of most interest to the public and couldn't take anything away from the greatness of Twain's famous works.

The Rat Race

a. Christian Science Monitor --Con-- Kanin requiring his admirers to settle for considerably less than his best. Not clear what he is getting at in tasteless and tawdry charade. Field and Nelson play roles with persuasive conviction. Play does not shed light on seamy portraits, just a rat race.-Beaufort.

b. Wall Street Journal --Con-- Less a play than a situation. Without Doro Merande, play would not have seemed as interesting as it did. Play too much concerned with effects and staging, and not progress in human lives. Kanin does not make any strong impression on onlooker.-Cooke.

c. Daily Worker --Con-- Apt title for the situation the playwright himself seems to be in. Only a clever reworking of all the Hollywood or radio cliche jobs on how nice the "little people" are. Since Born Yesterday cold war has ravaged Broadway theatre to point where liberal writers have either attempted to sugarcoat their themes to the point where they become innocuous, or have completely given up effort to use theatre for socially worthwhile purposes. Field excellent, but becomes monotonous. Best part of play is the jazz band.-Rubin.

How Long Till Summer

d. Cue --Con-- Poor, pathetically awkward play with two good purposes. Tried to tell us what was doubly wrong in Harlem nowadays. Here's hoping that authors get their points across with more effect at some future time.-Gabriel.

e. Newsweek --Con-- Little to recommend it beyond good intentions. With the exception of the youngsters, players are hopelessly handicapped by a confused and ineffectual drama.

f. New Yorker --Con-- Value of play as serious discussion of a social problem existed largely in minds of authors. Adult sections hardly fulfilled definition of play concerned with important matters. All did their best, but lines were alternately strangely flat and absurdly ornate.-Gibbs.

g. Variety --Con-- Earnest, but inept drama, inarticulately written, awkwardly staged, unconvincingly played. Disjointed writing, stilted direction defeat acting of adults. Children are believing and disarming.-Hobe.

h. Billboard --Con-- Combination of tepid melodrama and rather sickening fantasy, neither element jelling with the other. Strident, over-written and unbelievable play. Overacted play will alternately bore and irritate any reasonably intelligent pew sitter of whatever color or creed.-Francis.

i. Daily Worker --Con-- Three good scenes, but authors ruined everything by violating the elementary rule of unity of theme. Tried to tell two different stories separately. Effects of good scenes lost in clumsy, conventional dialogue. Political theme badly done, actors left high and dry, though youngsters came across splendidly.-Rubin.

j. Women's Wear Daily --Con-- Can't see eye to eye with Mrs. FDR, who wrote a testimonial for play. Play tries to cover too much territory, too many spasms of tedium. Josh White and son both good.-Dash.

Time Critic and Wife Sell First Plays on Same Day

The Best of Care, a first play by Emmy Plaut, in private life the wife of Time drama critic Louis Kronenberger, has been purchased by Courtney Burr for production in the fall of next season. Contracts were signed on the same day that Kronenberger sold his own first play, Apple of Discord, to Robert Joseph.

She Stoops to Conquer

a. Cue --Pro-- Play starts invitingly, it goes hock-deep in charm. Played in raggedy but riotous style. They shake the dust off most of it, squeeze the humor out. Liked Ives, Holm and the scenery most.-Gabriel.

b. Newsweek --Pro-- Long time since play has been more than moderately amusing, but production responds gratefully to revival. Entire company plays the familiar jest with considerable style and a gusty good will.

c. Time--Pro-- Play displayed surprising bounce and some still unwrinkled humor. At times less play than horse play, it is happily without meaning and forever on the move. Everybody acts agreeably, but no two people act in the same style.

d. New Yorker --Con-- The preparatory school student who attended this show with me urged me to leave after the first act. Concluding that the educational value of the rest of the evening was negligible compared with the suffering he seemed to be undergoing, I agreed and we left. Gifted actors engaged in somewhat over emphatic and heavily facetious performances. Periwig Club has better acting and better scenery the boy said, and I had to agree.-Gibbs.

e. Nation --Pro-- Amusing, bright, pleasantly rowdy and an enjoyable excuse in playmaking. Contemporary playwrights could take a few pointers. Acting is uneven, Varden too bored, Ives has too many gestures, Stone too boisterous.-Marshall.

f. Variety --Pro-- Bright and engaging revival, though manner ill suited to such a large house. Director fails to prevent some instances of overplaying.-Hobe.

g. Billboard --Pro-- Dated, quaint and stilted, play still contains some wonderfully witty and pithy lines. When it is played with savor and appreciation there is nonsensical fun in its doings which years can't dull. Result of production is pleasant to the extreme.-Francis.

Caesar and Cleopatra

h. Christian Science Monitor --Pro-- Caesar and Shaw have come to rescue of season which has been conspicuously lacking in new plays of wit or substance. Stunning and admirably acted production. Let us lift up loud voice of thanks to producers for celebrating season with a wonderful theatre holiday. Staging alert to all values of play, company acts with gusto and conviction.-Beaufort.

i. George Jean Nathan --Pro-- Freshest, brightest and liveliest play of the season. Shaw entertains you while you are in the theatre, and for a time after you have left it. Acting is first rate, Palmer is great delight. Scenery is too much on the frugal and skimpy side, which is a pity.

j. Daily Worker --Con-- Play omits hardest hitting part of comedy, which is "The Prologue". Thus it loses its heart. Sluggishly directed production is pretty and picturesque. Palmer is cute but not convincing. Wrong to cast Negro as a slave, Hardwick to blame for this.-Rubin.

Actress Brings Galley Proofs of Hit Notice to Producer

The Shuberts suddenly decided to close Paragon in Wilmington, though the reviews were good. June Lockhart obtained galley proofs of the hit notice and brought them brought them to John Shubert.-Leonard Lyons.

George Jean Nathan's Ten Tenets of Immunism, New Cult of Drama Critics

Tenet 1. What the individual thinks, whether right or wrong in the philosophies of others, is correct so far as he himself is concerned. If it makes him happy, let him adhere to it, provided only it isn't such as to lodge him in jail.

Tenet 2. Unlike Hedonism, Immunism does not regard pleasure as the ultimate aim in life, but it nevertheless doesn't consider it a theory beneath contempt.

Tenet 3. A cardinal article is the immunization of one's self against those convictions of others which often deeply affect and influence the non-Immunist and interfere with the way of life and thought that naturally best suits and pleases him.

Tenet 4. Instead of being a devotee of one or another of the established religious faiths, the Immunist selects from each the elements most in accordance with his prejudices and preferences, and the sum and substance thereof, modified by or reinforced with the basic tenets of Immunism, however possibly paradoxical, becomes the practicing faith.

Tenet 5. Indignation against anyone or anything, however justified by the circurstances, is as foreign to the Immunist as daily bathing is to the Southern Baptist.

Tenet 6. If something is bad for the soul but good for the body, the Immunist endorses it, since, while the body is a concrete thing and at the moment very important, the soul at best is a decidedly vague item and can wait.

Tenet 7. Ambition, where deliberate, is a word for vain fools and incompetents. Do the best that is in you and, if it is good enough, others will take care of your ambition and spare you the trouble of worrying about it.

Tenet 8. Unlike Existentialism and other such plagiarisms by the Left Bank philosophasters, Immunism plagiarizes only what the individual himself has long believed and privately practiced, but has been afraid openly to confess.

Tenet 9. Immunism holds there is not one god, but a hundred, and that the individual must make for himself that selection among them that serves his purposes of accommodating illusion.

Tenet 10. Immunism finally believes that, while morals are, of course, perfectly all right in their way, taste is the important thing, and that conduct if predicated on good taste, however, wayward in the eyes of the moralists and however loud their howls, is O.K. -- from Variety.

Hi Phillips' Reports on Noted Soviet Critic's Views of Broadway Hits

Gentlemen Prefer Blondes

This is a musical around a book, "Dere Mabel", written by Anita Stretter. It is the debasing story of Lorelei Lee, daughter of Fitzhugh Lee, a famous Spanish-American war general and tool of the moneybund. It glorifies the opportunism among girls with light hair, treating all dark-haired young women as doomed to a life of honest toil. This is a typical imperialistic viewpoint. The lead is played by Mae West Channing, a niece of Pollock Channing, who wrote books for money. The scenes are aboard a luxurious ship of the French Line. Not a Russian vessel is depicted anywhere.

Miss Liberty

America has been fighting Russia through a West Berlin. And now it presents the East with another Berlin, which it refers to as Irving. It is the work of Herbert Sherwood, who was Vice-President under Calvin Hoover.

Gentlemen Prefer Blondes

a. Commonweal --So-So-- Dull business when Channing not onstage. Aside from two fair songs it is very middling stuff. Best when sticks to direct quotations from Loos novel, and not in musical part. Costumes look out of nowhere, certainly not the 20s or the 40s. Channing is honestly great comedienne, as crazy as she is dazzling, as witty as she is openly warmhearted.-Phelan.

How Long Till Summer

b. Morning Telegraph --Con-- Play is crippled, vague, shrill, makes its points with tack hammer instead of a sledge. Art form planned to better race relationships does more harm than good if it is ill formed. Wish theme had been better expressed and better charted. Some good performances.-Bolton.

c. Wall Street Journal --Con-- Unskillful play which is to be commended more for its intentions than its achievements. Young White is fine performer.-Cooke.

She Stoops to Conquer

d. Brooklyn Eagle --Pro-- Jolliest sort of a production, thoroughly enjoyable romp, played with wit and vitality by high spirited bunch of performers. Production not flawless, but actors having time of their lives. Feeling is contagious. Too bad City Theatre Company not an all year proposition.-Sheaffer.

e. Newark News --Pro-- Merry and generally expert reproduction by an imposing cast. Stone too energetic. Holm a winning heroine, Matthews best.-Field.

f. Journal of Commerce--Pro-- Goldsmith's comedy seems broader than ever under his searching endeavors. Cast all one could wish for in brilliant amusement. Lovely company of lustrous players in play of infinite charm.-Colby.

g. Morning Telegraph --Pro-- Thanks to two lovely people it is something worth attention. Play not nearly as funny as used to be, some of the clowns came tumbling down. Holm and Aherne are the two lovely people. Ives miscast.-Bolton.

h. Women's Wear Daily --Pro-- Brilliant play of mettlesome cast in antique play. Stellar cast gets into spirit of this hoary charade, and fun becomes infectious.-Dash.

Key to N.Y.C.Criticism At A Glance

Reviewers are rated as to how they like the show, not if they think it will be a hit. "Pro" means the reviewer recommends the show for an entertaining or stimulating evening. "Con" means he doesn't recommend it as such. "So-So" means the reviewer did not state his preference directly.

1. NY Times
2. NY Herald Tribune
3. NY News
4. NY Mirror
5. NY Compass (Star, PM)
6. NY Post
7. NY Sun (Morehouse)
8. NY Journal American
9. NY World Telegram and Sun
10. Brooklyn Eagle
11. Newark News
12. Women's Wear Daily
13. Daily Worker
14. Wall Street Journal
15. Journal of Commerce
16. George Jean Nathan
17. Morning Telegraph
18. Variety
19. Billboard
20. Theatre Arts
21. Catholic World
22. Commonweal
23. Cue
24. Ch. Sci. Monitor
25. Sat. Review Lit.
26. Newsweek
27. Time
28. Nation
29. New Republic
30. New Yorker

Critic Urges Theatre Fans to Stop Mourning

Don't cry over the death of the theatre, Arthur Pollock, Compass, pleads with his readers. He feels that we do have fewer theatres and fewer plays, but there are more good ideas in the theatre now.

N.Y.C. Criticism At A Glance -- see page 822 for key

As The Girls Go-Broadway, 11/14/48. Pro: 1-4-6-7-8-10-11-12-14-15-16-18-19-23-26-27-29-30. Con: 2-5-17-22. So-So: 3-9-20-21.

Caesar and Cleopatra-National, 12/21/49. Pro: 1-2-3-4-6-7-10-11-12-17-18-19-14-15-23-26-27-28-29-30. Con: 5-8. So-So: 9.

Clutterbuck-Biltmore, 12/3/49. Pro: 3-5-6-7-8-12-15-17-19-23-27-30. Con: 22--29-1-9-11-13-16-18-24-26-28. So-So: 2-4-10-14.

Death of a Salesman-Morosco, 2/10/49. Pro: 28 votes. Con: Nation. So-So: Time.

Detective Story-Hudson, 3/23/49. Pro:1-2-3-4-6-7-8-9-12-14-15-17-18-19-20-22-23-26-27-30.

Diamond Lil-Plymouth, 2/5/49. 30 reviews for Mae. 30 reviews against her play.

Gentlemen Prefer Blondes-Ziegfeld, 12/8/49. Pro: 1-2-3-4-5-7-8-9-10-11-12-14-29-15-17-18-26-30. Con: 6-28. So-So: 16-23-27-19.

I Know My Love-Shubert, 11/1/49. Pro: 2-3-4-6-7-8-10-11-12-14-15-17-18-19-23-9-24-25-26-28. Con: 1-5-16-20-22-27-29-30.

Kiss Me, Kate-Century, 12/31/48. Pro: 28 votes. Con: New Republic. So-So: No review in Nation.

Lend An Ear-Mansfield, 12/16/48. Pro: 1-2-3-4-6-7-8-9-10-11-12-15-16-17-18-19-20-21-22-23-24-26-27-30. Con: 5-13-29. So-So: 14-28.

Lost in the Stars-Music Box, 10/30/49. Pro: 1-2-3-5-6-7-10-11-12-14-15-17-18-19-23-26. Con: 8-9-13-22-24-25-28-29-30. So-So: 4-27.

Miss Liberty-Imperial, 7/15/49. Pro: 4-7-8-12-17-19. Con: 1-2-18-20-22-23-25-27-29. So-So: 3-6-9-21-26.

Mister Roberts-Alvin, 2/13/48. Pro: 1-2-3-4-5-6-7-8-9-10-11-12-14-15-18-19-20-22-23-25-26-27-29-30. Con: 24. So-So: 13-16-17.

South Pacific-Majestic, 4/8/49. Pro: 1-2-3-4-6-7-8-9-12-15-17-18-19-20-24-25-26-30. So-So: 23-27.

Texas Li'l Darlin'-Hellinger, 11/25/49. Pro: 3-6-9-12-13-14-15-16-17-22-24. Con: 1-4-7-8-18-19-23-30. So-So: 2-5-10-11-26-27.

That Lady-Beck, 11/22/49. Pro: 1-9-10-11-19. Con: 2-3-5-6-8-12-14-15-16-17-18-22-23-24-25-26-27-28-30. So-So: 4-7.

The Father-Cort, 11/16/49. Pro: 3-10-11-17-23-26. Con: 2-4-5-7-8-9-12-13-14-15-16-19-22-24-27-30. So-So: 1-6-18-28.

The Rat Race-Barrymore, 12/22/49. Pro: 4-15. Con: 2-3-5-6-7-8-9-10-11-12-13-14-17-19-23-24-27-28-30. So-So: 1-18-26.

Touch and Go-Broadhurst, 10/13/49. Pro: 1-3-6-9-11-12-13-15-16-17-23-24-26-27-28-30. Con: 2-4-5-7-14-18-19-20-22. So-So: 8-10-29.

Where's Charley?-St.James, 10/11/49. Pro: 1-2-3-5-8-9-11-14-15-17-18-20-21-23-29-30. Con: 6-7-12-13-16-19-22-24-25-26. So-So: 4-27.

The Velvet Glove-Booth, 12/26/49. Pro: 3-4-8-9-10-11-12-14-15-17-19-24-26. Con: 2-5-18-23-27-30. So-So: 1-6-7.